

# THEATRES...

**AT THE ACADEMY.**  
Monday night—"Human Hearts."  
Tuesday night—"The Traveling Salesman."  
Thursday night—"The Lion and the Mouse."  
Saturday matinee and night—Adelaide Thurston, in "Contrary Mary."

**BIJOU THEATRE.**  
"Way Down East" all the week.  
**LUBIN THEATRE.**  
Continuous Vaudeville.

**"Human Hearts."**  
On Monday matinee and night the patrons of the Academy will witness the beautiful and ever-welcome play of the Arkansas hills, "Human Hearts." All who have sat under the spell of this interesting story of plain, honest people, will surely avail themselves of the chance of seeing it again, and those who haven't will en-



JACK AND CLARA ROOF, at the Lubin.

Joy a play which has long held its place on the American stage.

**"The Traveling Salesman."**  
The success of James Forbes' latest comedy, "The Traveling Salesman," which Henry B. Harris will present at the Academy on Tuesday evening was remarkable in New York, Chicago and Boston, in each of which cities it registered an exceptionally long run. "The Traveling Salesman," like Mr. Forbes' earlier comedy, "The Chorus Lady," is typically American. It depicts the life of a commercial traveler realistically and most humorously. One of the strongest qualities of the comedy is that the fun starts with the first line and the first act registers a success all its own. There is not a moment when the action or dialogue drags, and, as the old theatrical advertisement read, "There's a laugh in every line."

Mr. Harris will present in this city the cast of celebrated metropolitan players who so ably presented the attraction in the East. Among the prominent members of the cast are Mark Smith, James O'Neill, Jr., Clifford Stark, Lawrence Sheehan, Theodore Kohn, Daniel Jarrett, Guy B. Hoffman, Emmett Shackelford, Emmett Hampton, Miss Miriam Nesbitt, Miss Diana Hume, Miss Marion Stephenson and Miss Winnifred Hampton.

**"The Lion and the Mouse."**  
The attraction for Thursday night at the Academy of Music is Charles Klein's concise and highly convincing story of "The Lion and the Mouse," the American comedy drama, which pictures in a very forceful manner incidents in the financial and political situations of the times as Mr. Klein claims to have found them, and which hundreds of thousands of playgoers will attest, have not been exaggerated in being condensed into a play. With the original theme for the basis of his play, and being the first among the dramatists to undertake the development of such an idea, Mr. Klein met with a success such as comes to the playwright seldom, if ever, in his lifetime. At a period when the press was teeming with exposure of various kinds of "graft," the author quietly selected one of the moving spirits of the "system" and made him the central figure in the story that simply but effectively illustrates the monopolistic tendencies of a certain set of men.

The character of John Burkett Ryder, known in the play as "Ready Money" Ryder, meets with the popular conception of what "captains" of industry are like. Ryder has no time for anything but adding to his millions, and never permits himself to alter this program unless it is necessary to call a temporary halt while he directs the financial annihilation of some one who opposes him.

Shirley Rosmore, whom Mr. Klein has pictured against the "money power," is a splendidly drawn type of a well-bred American girl, who, on learning of the disgrace that has been put upon her father, decides to take up her fight and clear his good name.

Ryder's son, Jefferson, of whom the

father is very fond, proves himself to be the possessor of a will of his own, and here again Mr. Klein has shown close to the line, for there are scores of rich men's sons who do not share the parental views in business matters.

**"Contrary Mary."**  
It may be interesting to read what the critics think of Miss Adelaide Thurston in her new play, "Contrary Mary." The following is taken from the Philadelphia Ledger:

"It was almost a new Adelaide Thurston who, with her new play swept into the Lyric last night and struck the target of success right in the bull's eye—a slight Miss Thurston with a wonderfully slim and charming little figure and an amount of good humor that she has not shown since she first played Polly Primrose. Perhaps it was the spirit of Miss Edith Ellis's delightful comedy which inspired her. At all events, whatever the cause, Miss Thurston completely won her audience last night. As a comedienne, it is very doubtful if the actress has ever been seen to greater advantage. As an American girl, Mary Edwin, Miss Thurston carried all before her in 'Contrary Mary.' It is so exquisitely acted by the star and company that it becomes the brightest, wittiest play in town."

Miss Thurston comes to the Academy Saturday matinee and night. Opening at the Bijou.

The Bijou Theatre will open the season to-morrow with a special Labor Day matinee, "Way Down East," being the first attraction. This play has had its run for years; it is ever popular and ever new, and will doubtless maintain its record throughout the engagement here. The cast is exceptionally good, including Blanche Shirley, Bertha Mann, Beth Sommer-

ville and John R. Armstrong. "Way Down East" has entertained thousands of people during its fourteen years of sprightly being.

**Week at the Lubin.**

There will be several pleasing features in the bill to be presented at the Lubin for the coming week, among them being a comedy sketch presented by Jack and Clara Roof, which is said to be exceedingly funny.

Margaret Arnold will entertain in a series of impersonations of several stage celebrities. Miss Arnold is said to be one of the prettiest as well as most capable comedienne in vaudeville, and her impersonations of Eva Tanguay, Gertrude Hoffman and others are said to be as thoroughly enjoyable as that of the originals.

There will be other entertaining numbers, in addition to an assortment of the latest Lubin pictures, and the usual Essanay, Edison, Gaumont, Pathe and other films, representing as they do the leading film manu-

facturers of Europe and America.

**September Records.**

The Victor in the September records, gratifies equally the taste of the person who loves to listen to selections from famous operas as rendered by the world's greatest singers, and of others preferring the strains of orchestral music, old-time or popular ballads, sacred music or vaudeville sketches.

Pryor's Band contributes three splendid numbers, "The Norma Overture," "Waitz from Kermesse Scene" in "Faust," and "Henry's Barn Dance," a tuneful melody which is entertaining.

Three leading vaudeville favorites

of that name; and both records are delightfully rendered by the Victor Light Opera Company with orchestra. Two prominent singers of the Paris Opera Comique, Mlle. Korsoff and M. Bayle, sing the charming duet, "Et je suis nom" from Act I. of Massenet's "Manon." The well-known and admired gospel hymn, "The Child of a King," is delivered as a soprano solo by Elizabeth Wheeler, with much expression and a most distinct enunciation of the beautiful text.

**Double-Faced Records.**

A sparkling French two-step, com-

posed with "The Turkish Patrol" in the double-faced records is played by the Victor orchestra, and other records contain a violoncello duet, a cornet duet and xylophone and flute solo, in addition to songs by Billy Murray, Ada Jones, Arthur Collins, Harvey Hinder-

meyer and James Devins.

This month's Red Seal records include three superb renditions by that great American tenor, Evan Williams. The beautiful quality of his voice, as well as the exquisite phrasing of which

he is such a master, are much in evidence in his three new records, "Auld Lang Syne," "Holy Night" and "Spirit So Fair," from "Favorita," Misahe El-

man, the noted young Russian violinist, plays Drigo's Serenade, while Wilhelm Backhaus, one of Europe's greatest pianists, renders the popular "Liebestraume," Sir Sigi-Barta, a famous Spanish baritone, sings two selections in his native tongue, and there are other records by Destinn, Blanche Ar-

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